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RUKMIṆĪ PARIṆAYA MAHĀKĀVYAM

BY

NARĀYĀN BHĀNJA DEVA

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By

Nārāyaṇa Bhañja Deva

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उत्कलीय प्राच्य ग्रन्थमाला (संस्कृतम्)—४

नारायणभञ्जदेवप्रणीतं

रुक्मिणीपरिणयमहाकाव्यम्

ओड़िशाराज्य-सांस्कृतिकव्यापार-विभाग-निर्द्देशालयसम्पादकेन
संस्कृतोत्कलभाषयोः स्नातकोत्तरोपाधिकेन साहित्याचार्य्येण
श्रीमता भगवान् पण्डाशर्म्मणा
सम्पादितम् ।

ओड़िशाराज्य-सांस्कृतिकव्यापारविभागनिर्देशालयेन प्रकाशितम् ।

प्रथममुद्रणम्—१०००
१९७४

कटक विनायकप्रिण्टर्स मुद्रणालये मुद्रितम् ।

मूल्यम्—

★ रुक्मिणीपरिणयमहाकाव्यम् ★

INTRODUCTION

The present State of Orissa known as Kalinga in ancient times contributed much to the history of Indian art, literature and culture through the ages. The works written by the Orissan scholars on different aspects of Sanskrit literature have not been given proper place in Indian history due to want of their publication. Now steps are being taken to edit and publish the important works of Orissan scholars by the Directorate of Tourism and Cultural Affairs, Orissa The present volume 'Rukmiṇī Pariṇaya Mahākāvyaṃ' is placed before the scholars for its proper valuation in the light of its literary merit in the history of lyrics.

Description of Mnuscript :—

The editing of Rukmiṇī Pariṇaya Mahākāvyaṃ, by Nārāyaṇa Bhañja Deva is based on a single manuscript-Cat. No. L. 183. in the collection of the manuscript library of the Orissa State Museum, Bhubaneswar.

The manuscript contains 98 folio in all out of which 9 cantos of 'Śiśupālavadhaṃ' with its commentary have been written in Oriya scripts on 1 to 89 folio and the rest 9 folio contains the 'Rukmiṇī Pariṇaya Mahākāvyaṃ' there being three lines of writing in Oriya characters on each side of the each folio. The size of the folio is 37.4 × 3.4.C.M. It was collected in 1960 from Sri Narasingha Misra of Gaḍamāṇatri, P. S. Begunia in the district of Puri.

The manuscript is worm eaten and broken from right side for which some portion of the text towards the end is lost. No second manuscript of this Mahākāvya has yet come to our notice during the last 14 years.

Royal poet Narayana Bhanja :—

It is clearly known from the introductory verses[1] as well as concluding lines of each canto[2] that the royal author Nārāyaṇa Bhañja Deva son of Govinda Bhañja, the king of Bauda. is the author of this 'Rukmiṇī Pariṇaya Mahākāvyaṃ' and except that no other information is available from the text about the genealogy of the author.

Origin of the Bauda State :—

The present Bauda was called Gāndhāravāḍimaṇḍala up to the 12th. century A. D. as stated in Bauda plate of Saloṇa Bhañja[3] because the headquarters of the kingdom were located at Gāndhāravāḍi now called Gandharāḍi. After shifting of the capital from Gandharāḍi to a place on the bank of the Mahānadī containing a life size sitting image of Buddha, the capital began to be called Bauddha or Bauda.

The name of Bauda is mentioned first in the speech of Anangabhīma Deva III (1211-1238-A D.), the powerful Ganga ruler of Utkal who claims the conquest of the Bauda and Sonepur areas[4]. The conquest of Bauda is also mentioned in the 'Kośaḷānanda Mahākāvyaṃ' by Gangadhara Misra written in Kalijuga year 4716 or 1615-A. D.[5] So it can be definitely stated that a small kingdom to the south of Sonepur bounded by the Mahānadī in North began to be called Bauddha or Bauda from the 13th century A. D.

Date of poet :—

No reliable document uptill now has been available to fix the date of Nārāyaṇa Bhañja with certainty. So we are to depend on the reports compiled by the British

1. R. P. M. (Rukminiparinaya Mahakabya)—Canto-1-verse—23.
2. R. P. M.—Text-Page.—3, 5, 18.
3. E. I. (Epigraphia Indica)—Vol-XXVI-P-276.
4. E. I.—Vol XXIX—P-221-133
5. A Descriptive Cat. of Sanskrit Mss. Vol.-II-P-CXXXII.

administrators. It is clearly mentioned in a report compiled under the orders of the Government of India that "The State (Dasapalla) is said to have originally founded by a son of Bauda Rājā named Nārāyaṇa Bhañja. The Jormo territory was subsequently added by conquest and 14 Rājās are said to have successfully ruled.[6] Fourteen kings having ruled from the time of Nārāyaṇa Bhañja till the time of compilation of the report in 1878-A. D., the date of Nārāyaṇa Bhañja can approximately be fixed in 1528-A. D. giving an average reign of 25 years for each generation as usually done.

In this connection the information furnished by Cobden Ramsay may be discussed here. According to his statement Sidhesvara Deva, the Rājā of Bauda sent his uterine brother Nārāyaṇa Rai to be the ruler of Dasapalla in Saka year 1420 of 1498-A D.[7] Thus there is a difference about 30 years between calculation of dates made by two British Officers. Untill the contrary is proved the time of Nārāyaṇa Bhañja Deva, the author of Rukmiṇī Pariṇaya Mahākāvyaṃ may be assigned to the First quarter of the Sixteenth century A. D.

Background of this Mahakavya :—

A new style developed with Jaya Deva in the field of Sanskrit literature in Orissa. Jaya Deva exercises so much influence on the later poets that, their works more or less followed the pattern of 'Gītagovinda-Mahākāvyaṃ'.

Nārāyaṇa Bhañja must have been influenced by "Gītagovinda-Mahākāvyaṃ" and "Abhinavagītagovinda Mahākāvyaṃ" two earlier works of Orissa in the field of lyrical kāvyas. Out of the twenty Orissan imitations[8] of

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6. The list of Title-holders-Letter No. 1869 dated 6th May, 1878.
7. Orissa Feudatory States-page-134.
8. Imitations of Gitagovinda—OHRJ-vol —V. No 3 & 4 page-130.

the "Gītagovinda-Mahākāvyaṃ" written by the world famous poet Kavirāja Sri Jaya Deva seven complete lyrical Mahākāvyas noticed by the scholars are now available in the manuscripts library of the Orissa State Museum for publication.

Leaving apart the three above mentioned works, we come across the following similar Mahākāvyas in the collection of the State Museum, Orissa. These are 'Mukunda Vilāsa Mahākāvyaṃ' by Jatīndra Raghuttama Tīrtha (1620-A. D.), 'Śrikṛṣṇa Līlāmṛta Mahākāvyaṃ & Śivalīlāmṛta Mahākāvyaṃ' by Pandita Nityananda (1630-A. D.) and 'Gīta-Sītāvallabha Mahākāvyaṃ' by poet Sitikantha (1650-A. D.) on Rādhākṛṣṇa, Siva-pārvati, and Rāmasītā topics. It will not be out of place to mention here two works composed earlier—

1. Gītagovinda Mahākāvyaṃ by Kavirāja Jaya Deva (1150-A. D.) is the first lyrical kāvya of Orissa. In form and nature it is regarded as the first and famous lyrical work in the history of Sanskrit literature. Sādhupradhān Jaya Deva was born in Kenduvilva, a Brāhmaṇa Śāsana, situated on the bank of sacred river Prāchī in the dist. of Puri, as the worthy son of Bhoja Deva and Rādhā. He was contemporary of king Raghava Deva (1150-1170 A.D.) the son of Cholaganga Deva, the founder of the Ganga dynasty and composed his immortal work during this period.

Gītagovinda is familiar to one and all in every nook and corner of this country for its melodious songs based on the divine love of Rādhā and Kṛṣṇa. It is so much successful as a musical poetry, that it often commented as a unique phenomenon in the history of world literature. No other poet has achieved such abiding immortality and imperishable distinction as Jaya Deva did for his single and solitary piece of kāvya. The fame of Gitagovinda has never been confined

within the terminus of this land but has travelled far and wide, Different divergent opinions are expressed on the form and style of Gitagovinda which is neither a pastoral or melo-drama nor a strotra in praise but verily a lyrical kāvya composed in Oḍisi musical form to present the prevelent 'Yātra' form of ancient Orissa.

However Gītagovinda is really a great poetry under this kāvya catagory. It is divided into twelve cantos containing twenty four songs. There is a great controversy over the number of verses it contains such as 72 in 'Arthgovinda', 92 in Sarvānga Sundāri Tikā, 113 in Rasikapriyā Tikā of Gītagovinda and 62 in a palm leaf manuscripts, containing only verses of this kāvya which belongs to pandit Trilochan Das of Bhubaneswar. But the number of verses may be fixed at 75 as mentioned in the colophon of Gītasītavallabha Mahākāvyaṃ by the poet Sitikantha. [9]

Except songs number one and ten which contain ten and five stanzas respectively all the others are divided into eight stanzas for which it is called 'Astāpadī'. The songs are arranged by Rāga and Tāla which are eleven and four respectively. They are—

Ragas—Mālava, Gujjarī, Vasanta, Varādi, Desī-varādi, Ramakeri, Gundakri, Deśākhya, Karnāta, Vibhāsa and Bhairava.

Talas—Rupaka, Ekatāli, Yati and Aṣtatāla.

The topics and names of the cantos are :—(1) Sāmoda-dāmodara, (2) Akleśakeśava, (3) Mugdhamadhusudana, (4) Snigdhamadhusudana, (5) Sākānkṣapundarika-Abhisarika-varnana (6) Sotkanathavaikuntha-Vāsakasajjā-varnana (7) Nāgaranārāyaṇa-Vipralabdhā-varnana. (8) Vijayalakṣmipati-Khanditā-varnana, (9) Mugdhamukunda-Kalahāntaritā-varnana, (10) Chaturachaturbhuja-Mānini-varnana (11) Sānandagovinda-Rādhikāmilana-varnana and (12) Suprītapītāmbar-Svādhīnabhatṛkā-varnana.

9. Gitasitavallabha—Edited by K. D. Saraswata.

The work has tremendous influence over the poets of India and especially both Sanskrit and Oriya poets of Orissa through the ages.

2. Abhinava Gitagovinda Mahākāvyaṃ by Kavi-chandra Ray Divakar Mishra[10] is perhaps the second work in this field the authorship of which is attributed in the name of his patron Gajapati Purusottama Deva (14€6-1497-AD)[11] This Mahākāvya based on the divine love of Sri Rādhā and Srikṛṣṇa is divided into ten cantos and contains 150 verses in different metres and 72 songs composed in 58 rāgas The songs contain four stanzas and a group of seven songs form a canto. The first and the last canto have eight songs each. This is a complete work containing ten cantos under different names as noted below :—

(1) Virahiṇi varnane Vidhurarādha (2) Nāyikā-bhilāsa Varnane Sotkantha-Vaikuntha, (3) Abhisārikā Varnane Muditarādha (4) Kalahāntaritā Varnane Mugdha-rādha (5) Vipralabdhā Varnane Vidagdhamādhava (6) Vāsa-kasajjā Varnane Samkṣhubdharādha (7) Khanditā Varnane Vilakṣarādha (8) Mānini Varnane Sotkantha Vaikuntha (9) Proṣitabhatṛkā Varnane Anukụlarādha and (10) Ṣvādhina-bhatṛkā Varnane Nandamukunda.

The author has borrowed seven Rāgas from Gitago-vinda and in addition has used 51 new Rāgas in his work. They are arranged alphabetically as follows :—

Amrapanchama, Abhiri, Kakubha, Karnātavaṅgāla, Kalahaṃsa, Kalyāṇanāta, Kamboji, Kurunji, Kedaragauda. Kolāhala, Gāndhāra, Gaudi, Ghantarava, Chintadeśi, Chhāyā-nāta, Todi, Deepaka, Deshi, Dhanasi, Natanārāyana, Nāda-Rāmakeri, Nārāyan-Deśākhya, Nārāyani Gauda, Puravi,

10. Bharatamrita Mahakavya-canto—27 (OSM-Mss No L- 68)
11, Abhinava Gitagovinda Mahakavya-canto-I-Verse-5 (CSM-Mss-No.L-211)

Bhinnaṣadja Mallār, Māru-Dhanāsi Mālvagauda, Malasi, Mukhavarī, Revagupti, Lalita, Vaṅgāla, Vangala-Gauda, Vahuli, Velāvali, Śamkarābharaṇa, Suddha-Nāta, Suddhavarādi, Suddhavaṅgāla, Sri, Sāma-varadi, Sālank-Nāta, Soma, Saurāṣtra-Gujjari & Hindola. There is no mention of the names of Tālas for the songs.

Being inspired by the literary trend of the age the royal post Nārāyana Bhañja composed this "Rukminipariṇaya Mahākāvyaṃ. Though the subject matter is different from Gitagovinda, his composition bears unmistakable influence of the great predecessors. Instead of depicting the Sri Rādhā and Srikṛṣṇa the poet has narrated the marriage of Srikṛṣṇa and Rukmiṇī.

Source of the story :

The story of Rukmiṇī the chief queen of Srikṛṣṇa has been elaborately described in Purāṇas[12] as follows :—

"Rukmini a daughter of Bhismak and known as Vaidarbhi married to Kṛṣṇa according to Gāndharva (Rakṣasa) form, when she came to know of the proposal of her eldest brother Rukmi to give her in marriage to Chaidya, she sent a letter through a Brāhmaṇa to Kṛṣṇa showing her unfliching devotion to him and requesting that she might be carried off when she would be on her way to the Devi temple on the day prior to the wedding as was the custom. That day she had her bath and decked herself with two clothes and many jewels. Her anxiety at not having heard from kṛṣṇa was mounting when the Brāhmaṇa came to tell her that Kṛṣṇa would do the needful. Citizens were also in favour of for her marriage with kṛṣṇa. Well guarded

12, (a) Srimabdhagavata-X-ch-52-55.
(b) Harivamsa-ch 87-88.
(c) Padmottarakhanda-ch-247-248
(d) Brahmanda-III-ch-71

guarded and accompanied by singing and dancing, Rukmiṇī entered the temple and prayed for kṛṣṇa's hand. After worshipping Indrani nearby she returned when kṛṣṇa carried her away in his Chariot. Seing the party of Chaidya pursing him. Rukmini became nervous when kṛṣṇa consoled her. When Rukmi was about to be killed by kṛṣṇa she appealed to the Lord to spare him, Rama consoled her. The regular marriage and festivities followed"[13]. This is the theme basing on which 'Rukmiṇi Pariṇaya Mahākāvya' has been composed by the author Nārāyaṇa Bhañja Deva.

The narration of the cantos :—

At the outset the poet offers his benidiction to the ten incarnations of Viṣṇu in the manner Jayadeva did in his Gitagovinda. He also as a mark of love and respect, mentioned the name of his father Govinda Bhañja in this canto. The poet has also not forgotten to mention the purpose of his composition to impress upon the readers his intentions

Then begins the theme with the birth story of Rukmiṇī the daughter of Bhīsmaka king of Kundinapura, charm and beauty in youthful vigours, Hence the canto is named as "Rukmiṇī Varṇanaṃ".

In the second canto of 'Vaidarbhī Purvānurāga' Rukmiṇī falls in love with Śrikṛṣṇa, the king of Yadus merely basing on the oral praise of her companions. Understanding the sentiments of the love bound daughter king Bhismaka consulted his nearest relatives and friends about her marriage.

The third canto begins with the description of Kṛṣṇa's deep love towards Rukmiṇī who conveyed his love to her through a female messenger. The presence of Srikṛṣṇa messenger at Kundinapuri has been compared to the approach of the spring season after winter, which fills whole world

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13, The Purana Index Vol. III Page-85

with joy. On the otherhand at Kundinapuri the king Bhiṣmaka has invited the Chedi king Śiśupāla for the wedding of his daughter. Śiśupāla reaches Kundinapuri with a large army of Chedi and Magadha accompanied by his vassal kings. This canto has been appropriately named as 'Vivāhodyoga.

In the fourth canto message of Srikṛṣṇa is delivered to Rukminī who received it with aboundant joy. The companions of Rukminī communicate the pangs of separation of love stricken Rukmiṇī to the messenger for which has been named as "Dụta Saṃbhāṣaṇaṃ."

The messenger on return narrates before Srikṛṣṇa the sad plight of lovesick Rukmiṇī and the arrival of Śiśupāla at Kundinapuri. Being very much impatient and dissapointed at the thought of her marriage with Śiśupāl, Rukminī sent a Brāhmaṇa messenger to Srikṛṣṇa imploring through him to save her from this painful situation by secretly eloping her from the temple of Girījā where she would go for offering her worship to the deity. This fifth canto has been aptly called "Dvijadūta."

In the last canto it is described that Srikṛṣṇa having come to know about the sad condition of his beloved Rukminī from the Brāhmaṇa messenger, makes his car ready with fast running horses driven by Dāruka and proceeded towards Kundinapuri. The female companions in the harem were consoling Rukmiṇī at the delaying return of the Brāmhaṇa messenger.

Then coming to know all about Srikṛṣṇa from the messenger, Rukmiṇī with her companions goes to the temple of Ambikā. She pretends worshiping goddes for a long time. In the mean while Srikṛṣṇa suddenly arrived in the scene on the car and eloped Rukmiṇī defeating the army of Śiśupāla and other kings on the way in a severe fight. Srikṛṣṇa married Rukmiṇī in Gāndharva way in presence of his rela-

tives and friends. So this canto bearing the name of "Vivāha" concludes with a prayer to Srikṛṣṇa.

Critical note :

Following conventions of the Mahākāvya Rukmiṇī Pariṇaya is styled as Mahākāvya, but with an ommision of the division of cantos. It contains only six cantos instead of eight or more which is must in the Mahākāvyas.[13]

Though the poet has adopted the original story of the Purāṇas in his Rukminī Pariṇaya, he has made certain innovations by deputing lady messenger from Srikṛṣṇa to Rukminī to strike a note of romanticism in his composition. The story of Rukminī Pariṇayan composed in Sanskrit in different regions of India in the form of Kāvya and Nātaka is a mere repetition of the theme but the Mahākāvya under discussion is an exception

The work contains 12 songs and 40 verses in all, composed in different rāgas and metres. There are two songs in each canto and each song has been divided into four stanzas like the 'Abhinava Gitagovinda Mahākāvyaṃ' for which the work may come under the catagory of 'Chatuspadi'[14].

Following eleven rāgas have been used for different songs and they are arranged alphabetically indicating the number of cantos and Prabandhas in brackets (as C & P) against each.

(1) Karṇātaka (C-2, P-10), (2) Kāmodi (C-1, P-2), (3) Gujjarī (C-2, 4. P-4, 8), (4) Gauri (C-6, P-11), (5) Dakhiṇaśrī (C-6, P-12), (6) Deśākhya (C-2 P-3), (7) Bhairava (C-5, P-9), (8) Varādi (C-3, P-6), (9) Vasanta (C-4, P-7), (10) Mālava (C-3, P-5), (11) Mālavagauda (C-1, P-1).

13. Sahitya Darpana-ch.-VI—302.
14. Chhandomanjari-ch.-I—4.

It is worthy to be noted that poet Nārāyaṇa Bhañja has successfully used three new rāgas viz Kāmodī, Gaurī and Dakṣiṇa which are not found in the works of his predecessors

The author has applied 19 metres for the forty verses as alphabetically noted below :—

(i) Anustup (Verses-15, 20, 31) (ii) Aryagiti (Verse-23), (iii) Indrabajrā (Verses-14, 34) (iv) Upajāti (verse-21, 22) (v) Upendrabajrā (Verse-10, 17, 24, 29) (vi) Drutavilambita (Verse-16), (vii) Puṣpitagrā) Verse-9, 30), (viii) Prthvi (Verse-27), (ix) Manjubhaṣini (Verse-36), (x) Mandākrāntā (Verse-8), (xi) Mālini (Verse-35), (xii) Rathoddhatā (verse-40) (xiii) Vamsasthavila (verses 5, 12), (xiv) Vasantatilaka (verses-3, 7, 18, 19, 28, 32), (xv) Sardulavikridita (verses-1, 2, 33, 38, 39),. (xvi) Salini (verse-37), (xvii) Sikharini (verses-6, 25), (xviii) Sundari (verses-4, 11, 26) and (xix) Harini (verse-13).

The unearthly beauty of Rukminī, the love pangs of the lover and beloved, the description of the marvel of nature, the procession of the Kings to the Bhismakapuri for the hand of Rukminī have been given life in the narration of the Royal poet Nārāyaṇa Bhañja. The verses and songs are composed in ornamental language with a simple elegant style.

The author hereby expresses the limitation of his pen to describe the heavenly charm and grace of Rukminī—

किं वर्ण्यतामियमहो मनुजेन पद्मा
मर्त्यावतार सुलभापि गुणैकराशिः ।
कल्पावनीरुहवितीर्णसमस्तकामो
यस्याः कटाक्षमभिवाञ्छति वासवोऽपि ॥[15]

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15. R. P. M.—Canto-1- verse-7

In the following verse the poet has depicted the natural sentiment of a love sick young girl through the female messenger of Srikṛṣṇa—

सखीसमाजे भवदीयरूपं
विलिख्य भूमौ हृदये च बाला
जपन्त्यपि त्वामति चित्रमेत—
दनङ्गतः कातरतामुपैति ।।[16]

The entry of Sisupal the king of Chedis, with a vast army, in to the Kundinpuri has been described in the ornamental language—

मकरमुखजल परिसंकुलजलधिजलमतिकुलकम् ।
प्रलयसमयसमुद्यतं किमु भवनसंहतिमूलकम् ।। २ ।।
सकलपरिसरसरसरसमरनगरवरमपि कुण्डिनम् ।
पूरयन्त्यनुरागवर्द्धितनृपतिसुकृतं मण्डनम् ।। ३ ।।[17]

The author expresses his views about the composition of this Mahākāvya in the following verses—

भुवि यद्यपि सन्ति भूरयः
कवयो विश्ववचां विभूतयः ।
तदपीष्टरमापतिस्तुते—
र्मुखरत्वं मम सह्यतां बुधैः ।। [18]

× × ×

श्रीकृष्णस्य गुणानुकीर्त्तनसुधापानाय लोलात्मना
कंसारेरनुरूपचेष्टितमपि त्यक्त्वा विवेकत्त्रयात् ।
धीरा काव्यमिदं मया पदकृतैतत्त्वम्यतां रुक्मिणी—
श्रीकृष्ण-प्रणयप्रबन्धचरितं नारायणोर्वीभृता ।। [19]

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16. R. P, M.—Canto-v- verse-24
17. R. P. M.—Canto-III Prabandha-6
18. R. P. M.—Canto-I-verse--4
19. R. P. M.—Canto-VI-verse-39

Editorial Note—

This piece of work has been edited with the help of a single worm eaten and badly broken manuscript from which certain lines and letters are obliterated. Attempts have been made to reconstruct those words and lines in congruous with the continuity of thought. At places alterations and additions have been made in the text and these have been mentioned in the foot note to acquaint the reader with the original script. Inspite of the additions and alterations suggested it can not be gain said that the original is free from all falts.

I at the conclusion conjoin with the poet in expressing the hope that the learned will accept the contents of this Mahakavya with its virtues and vices :—

स्वं स्वभावमपहातुमक्षमा
दोषयन्ति गुणमप्यहो जनाः ।
मत्कृतौ पुनरसारसारतां
शोधयन्तु सुधियो गुणग्रहाः ॥[20]

Bhagaban Panda
Editor

15. 3. 74

20. R. P. M.—Canto-VI-verse-40.

विषयानुक्रमणिका

———

रुक्मिणीपरिणयमहाकाव्यम्

ओँ नमः श्रीरुक्मिणीवल्लभाय

प्रथमः सर्गः

वैदर्भ्या रुचिरावरोधसुदृशीमन्तः स्फुरन्त्या[1] शनै —
रुद्वाहोत्सव[2]पूर्वमीश[3]गृहिणीमभ्यर्चयन्त्या बहिः ॥
दूरे दारुकसारथौ रथवरे तिष्ठन्नरिष्टान्तकः
साकूतं कुतुकीकटाक्षविजिता जीयात्क्षणं[4] लक्षितः ॥ १ ॥

कान्तिः पञ्चशरं गतिः करिवरं गम्भीरता सागरं
धैर्य्यं मेरुमहीधरं सहनता शेषं भुजङ्गेश्वरम् ।
एकं यं सकलाः परस्परमिव स्पर्द्धालवः सद्गुणी
भेजुः स क्षितिशो बभूव विजयी गोविन्दमञ्जाभिधः[5] ॥ २ ॥

तस्यात्मजः सकल-भूपशिरःकिरीट—
रत्नानुरञ्जितपदस्य महाशयस्य ।
नारायणो वितनुते नृपमण्डलेशः
श्रीकान्तभीष्मकसुता प्रणयप्रबन्धम् ॥ ३ ॥

भुवि यद्यपि सन्ति भूरयः कवयो विश्ववचो विभूतय. ।
तदपीह[6] रमापतिस्तुतेर्मुखरत्वं मम सह्यतां बुधैः ॥ ४ ॥

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1. सुदृशीमन्तस्फुरन्त्या । (मूलपाठः)
2. शनैरुद्वाहोत्सव (मूलपाठः)
3. पूर्वमीग (मूलपाठः)
4. कटाक्षवि·············जीयत्क्षणं (मूलपाठः)
5. गोविन्दमञ्जाभिदः (मूलपाठः)
6. तदपीपु (मूलपाठः)

प्रथमः प्रबन्धः

(मालवगौडारागेण गीयते)

श्रुतिनिकरोद्धृत[1]मीनवराकृति-भूधृति-कूर्मशरीरम् ।
सलिलान्तरगतजगतिरक्षण कोलवपुषमतिवीरम् ॥ १ ॥
सेवे हरिमहमीशमुदारम् ।
भजतामभिमतदानसुरद्रुममसुरारण्यकुठारम् ॥
॥ ध्रुवपदमिदम् ॥

दितिसुतनिग्रहनरहरिविग्रह छलहृत[2]बलिकृतगर्वम् ।
हैहयपतिकृतपितृवधशोधननिःक्षत्रियकृतसर्वम् ॥ २ ॥

जगदपकारकदशमुखमारक हलहृतरविसुतरामम् ।
मखविधि[3]हिंसकवेदविनिन्दकमव्ययमतजितकामम्[4] ॥ ३ ॥

खरकरवालक यवनविदारक कल्कितनुं श्रुतिनीतम् ।
पिब सुधया तुलितं रसविज्जन नारायणनृपगीतम् ॥ ४ ॥

महोग्रकंसादिविनाशकारिणे
महामराक्रान्तधरार्त्तिहारिणे ।
भजज्जनानां दुरितौघदारिणे
नमोऽस्तु ते[5] केशवशेषशायिने ॥ ५ ॥

बभूव क्ष्मापालः प्रबलमहिमा भीष्मक इति
प्रसिद्धः सिद्धानामपि समितिषु[6] श्लाघ्यचरितः ।
भजन्ती यं कान्तं भुवि दिवि यथा कुण्डिनपुरी
जहासोच्चैः सौधाद्दिवमपि[7] सनाथां मघवता ॥ ६ ॥

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1. श्रुतिनिक्ररोद्धृति । (मूलपाठः)
2. छलवृत । (मूलपाठः)
3. मुखबिधि । (मूलपाठः)
4. मद्वयमतजित कामं । (मूलपाठः)
5. नमोस्तु । (मूलपाठः)
6. समितिसु (मूलपाठः)
7. सौधादिवमपि (मूलपाठः)

द्वितीयः प्रबन्धः

(कामोदीरागेण गीयते)

कुटिलासितकच[1]लज्जितचमरी तिलकुसुमाकृतिनासा ।
वदनामृतकिरणेन जयन्ती सकलपरापरभासा ।। १ ।।
सुतनु रुक्मिण्यजनि[2]तनूजा ।
तस्मादवनिपुरन्दरतोऽखिलविबुधैरपिकृतपूजा ।।
।। ध्रुवपदमिदम् ।।

करपल्लवजितविपरीततरुणकमला परभृतनादा ।
घनपरिमण्डलकुचकलशान्तररोमावलिरविवादा ।। २ ।।

हरिलोचनतनुमध्यमभागा पृथुरथ चरणनितम्बा ।
कदलीतरुरुचिरोरुमनोज्ञा नखविधुरितविधुविम्बा ।। ३ ।।

विधिना बहुयतताखिलसारैरियमबला किल चक्रे ।
भणति मुदा विबुधा वदतेदं नारायणनृपशक्रे ।। ४ ।।

किं वर्ण्यतामियमहो मनुजेन पद्मा
मर्त्यावतारसुलभापि गुणैकराशिः ।
कल्पावनीरुहवितीर्णसमस्तकामो
यस्याः कटाक्षमभिवाञ्छति वासवोऽपि ।। ७ ।।

इति श्रीभञ्जवंशावतंस-कंसारिचरणाम्बुज[3]मधुकर
नारायणदेवकृतौ रुक्मिणीपरिणये महाकाव्ये
रुक्मिणीवर्णनं नाम प्रथमः सर्गः ।

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1. कुटिलाशितकच (मूलपाठः)
2. रुक्मण्यजनि । (मूलपाठः)
3. कसरीचरम्बुज । (मूलपाठः)

द्वितीयः सर्गः

शस्त्रागारं मदननृपतेर्मोहनं कर्म यूनां
लावण्याम्भोनिधिरभिनवालाङ्कृतिः[1] सुन्दरीणाम् ।
तारुण्यस्य कपटमहिमा कापि भासा भवन्ती
शुश्रावाथ[2] यदुपतिगुणग्राममेषा सखीभ्यः ॥ ८ ॥

तृतीयः प्रबन्धः

(देशाख्यरागेण गीयते)

तदितरतरुणनृपानवमनुते ।
मुररिपुगुणपरिचयमतितनुते ॥ १ ॥
रुक्मिणी तदवधि नृपतनुजा ॥
॥ ध्रुवपदमिदम् ॥

विलिखितवपुरपि सपदि तदीयम् ।
पश्यति निरुपमरुचि सपदीयम् ॥ २ ॥

परनगरागत[3]मतिथिमुदारम् ।
पृच्छति हरिचरितं प्रतिवारम् ॥ ३ ॥

भञ्जमनुजपति रसभणनेन ।
हरिरुदयतु हृदि सुचिरमनेन ॥ ४ ॥

इति नृपतिलकसुताचरितं
चरमुखतः श्रवणातिथिविधाय ।
परिणयसमयं निरीक्ष्य तस्या
वरमनुरूपमियेष कुण्डिनेशः ॥ ६ ॥

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1. अभिनवालंकतिः । (मूलपाठः)
2. सुशिरोथा । (मूलपाठः)
3. परनरागत (मूलपाठः)

ततो नृपानेष विदर्भराजः
सुतानुरूपान् गुणतोऽनवेक्ष्य ।
कृताञ्जलिं बन्धुसमाजमध्ये
सुतं तदा रुक्मिणमित्युवाच ॥ १० ॥

चतुर्थः प्रबन्धः

(गुर्जरीरागेण गीयते)

विगलितशैशववेशा । तरुणि[1]मगोचरमेषा ।
यातवतीतमध्या । कुसुमशराशुगबध्या ॥ १ ॥
सम्प्रति तव भगिनीयम् । वहति वपुः कमनीयम् ।
कथय नृपं रमणीयम् । वरतरुणी वरणीयम् ॥
॥ ध्रुवपदमिदम् ॥

सुजनविवेचनवन्तः । परिकलयन्तु भवन्तः ॥
वीरं कुलजकुमारम् । जामातरमवतारम्[2] ॥ २ ॥
मुरवैरिणि कृतरागा । तदितरभूपविरागा ।
भवति मृगीनयनेयम् । तदुचितमेव विधेयम ॥ ३ ॥
हरिगुणकाननकीरे । नारायणनृपवीरे ।
भणति मनो यतनीयम् । सुजन मुदा पठनीयम् ॥ ४ ॥

यदुनन्दनजातवेदसः
श्रवणात्तप्तहृदेव रुक्मिणः ।
तरसा मुरसूदनद्विषः
शिशुपालाम्भसि मज्जनं दधे ॥ ११ ॥

इति श्रीमञ्जवंशावतंसर्कसारिचरणाम्बुजमधुकर—
नारायणदेवकृतौ रुक्मिणोपरिणये महाकाव्ये[3]
वैदर्भीपूर्वानुरागो नाम द्वितीयः सर्गः ।

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1. तरुणि (मूलपाठः)
2. यामातरमविसारं । (मूलपाठः)
3. महाकावे (मूलपाठः)

तृतीयः सर्गः

अथ प्रविश्य श्रवणाध्वनान्तरं
मनो मुनीनामपि कुर्वतो वशम् ।
गुणान् विदर्भेन्द्रसुतासुखालया—
नशुश्रवद्द्वारवती[1] पुरीपतिः ।। १२ ।।

प्रहितममुना दूतीकृत्य प्रियां प्रति यन्मन-
स्तदपि न पुन प्रत्यावृत्तं ततः सुविचिन्तयन् ।
सुचिरघटने यून्गोः शुचिमिवांशुकयोर्मिथः
परमचतुरीं काचिद्दूतीमुवाच रहो हरिः ।। १३ ।।

पञ्चमः प्रबन्धः

(मालवरागेण गीयते)

नयनपथि सकलदिशि वसति मम भाविनी ।
पुरत इव न तु सुरतगलितदिनयामिनी ।। १ ।।
दूति मम मानसं हरति ननु रुक्मिणी ।
।। ध्रुवपदमिदम् ।।

किमपि यदि वदनमभिवदति मम सादरम् ।
स्फुरति नृपनन्दिनीचाटु वचनपरम्[2] ।। २ ।।

मदनगरकदनमनुभवति मम हृदवशम् ।
तदपि विरहानलो दहति परिहृतरसम् ।। ३ ।।

वउदपुरमनुजवर भणितमिति शोभनम् ।
शृणुत नवविरहि हरिकथितमतिगोपनम् ।। ४ ।।

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1. सुतासु..........ल...........न... श्रवत् । (मूलपाठः कीटदष्टः)
2. गडुवचनपरं (मूलपाठः)

प्रतिप्रतीकं कृशिमा ममेति
प्रतिक्षपं लोचनयोरनिद्रा ।
प्रतिक्षणं सा भ्रमबोधिता मां
तदावयोः संघटनाय याहि ॥ १४ ॥

इत्याकर्ण्य वचो दूती तोषाय च मुरद्विषः ।
वसन्तश्रीरिव वनं कुण्डिनं प्रविवेश सा ॥ १५ ॥

अथ विदर्भमहीपतिरात्मनः
प्रियतया[1] तनयोद्वहनाय सः ।
मगधराजसहायसमुन्नतं
सहवरं शिशुपालमनाययत् ॥ १६ ॥

षष्ठः प्रबन्धः

(वराड़ी रागेण गीयते)

कनकमयपञ्जरीसदृशरथकरिवाजिसंचयसज्जिता ।
चपलहयखुरधूलिधूमलवसनवल्लिविराजिता ॥ १ ॥

मगधनरपतिसैनिकाततिमिलितचेदिद्विपवाहिनी ।
विषयमनु[2]चलिता रराज विदर्भमतिपरिणाहिनी ॥
॥ ध्रुवपदमिदम् ॥

मकरमुखजलपरिसंकुलजलधिजल[3]मति कूलकम् ।
प्रलयसमयसमुद्धतं किमु भवनसंहतिमूलकम् ॥ २ ॥

सकलपरिसरसरसरसभरनगरवरमपि[4] कुण्डिनम् ।
पूरयन्त्यनुरागवर्द्धितनृपति-सुकृत-मण्डनम् ॥ ३ ॥

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1. महीपतिरा.........यतया । (मूलपाठः कीटदष्टः)
2. विषयमुनु । (मूलपाठः)
3. जलाधिजल । (मूलपाठः)
4. सकल परिसर.........नगरवरमपि । (मूलपाठः कीटदष्टः)

वउदपुरजनकुमुदकानन-विमलतरसितभानुना[1] ।
भणितमिदमति-मञ्जुलं शृणु भञ्जनरपतिनाधुना ॥ ४ ॥

नृपो नृपः पश्यत पश्यतैष
विदर्भसुभ्रू[2]करपीडनाय ।
द्रुतं समेतीति ससंभ्रमेण
जनेन सा पूरि पुरी समन्तात् ॥ १७ ॥

इति श्रीभञ्जवंशावतंसकंसारिचरणाम्बुज-मधुकर-
नारायणदेव-कृतौ रुक्मिणीपरिणये महाकाव्ये
विवाहोद्योगो नाम तृतीयः सर्गः ।

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1. शितभानुना । (मूलपाठः)
2. विदर्भसुभ्रू । (मूलपाठः)

चतुर्थः सर्गः

उद्दिश्य भीष्मकमहीपतिनन्दिनीं या
प्रस्थापिता भगवता हरिणादरेण ।
कन्यावरोधमुपसृत्य विदर्भसुभ्रु —
रूचे[1] तयाथ मधुराक्षरमायताक्षी ॥ १८ ॥

भूमिभृतां दुहितरः[2] कति नेह सन्ति
लावण्यसारसमुदायवती त्वमेव ।
यस्त्वां निधाय हृदये समयं निनित्सो[3]—
श्चित्तं हरेरपि हरस्यनुरागचक्रा ॥ १९ ॥

सप्तमः प्रबन्धः

(वसन्तरागेण गीयते)

सुमधुरकोकिलमधुकरकूजितमुखरितनगरवनान्तम् ।
प्रविशति तव विरहाकुलमतिशयमिममुपकुरु तव कान्तम ॥ १ ॥
कुरु सखि न विफलमिह मधुकाले ।
यौवनभरमिममायतलोचनि मधुरिपुमनुसर बाले ॥
॥ ध्रुवपदमिदम् ॥

मुकुलितकिंशुकवकुलरसालकेतकीसकलसुकान्तम् ।
मलयजधीर[4]पवनमपि कलयति तव विरहे[5]संदहन्तम् ॥ २ ॥
मधुरिपुरपि सखि मधुसमयं प्रति भयमुपयाति सखेदम् ।
ऋतमभिधेहि समयमनुपालय हरिहृदयं त्वदभेदम् ॥ ३ ॥

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1. विदर्भसुभीऋचे (मूलपाठः)
2. भूमिभृदुहीन्तरः (मूलपाठः)
3. ननुत्सो (मूलपाठः)
4. मलयजधार (मूलपाठः)
5. तविरहे (मूलपाठः)

मधुमथनेतरतरुणनवीनवर सुन्दरमनोरथनीतम्[1] ।
श्रवणपथं नय मधुरतरं जननृपनारायणगीतम् ॥ ४ ॥

दूतीवचःसुखाम्भोधिनिमग्नं रुक्मिणीमनः ।
कथमप्यन्तरं प्राप्य मुकुन्दानुग्रहप्लवम् ॥ २० ॥

निःस्वो निधीनामिव सा शुभाङ्गी
निवृत्य दूती वचसांचयेन ।
तामित्थमाह स्फुटलोध्रसीधु—
लोभ[2] भ्रमद्भृङ्गनिनादरम्यम् ॥ २१ ॥

अष्टमः प्रबन्धः

(गुर्जरी रागेण गीयते)

यदि वदसि मधुमथनहृदयगतमेव
मामिह कथय किमनुवचनीयम् ।
तृषित[3] जनवदनविलममृतमुपविशति
यदि किमिह[4] पुनरधिकयतनीयम् ॥ १ ॥

सखि प्राणदानमपि कलय[5] न विलम्बम् ।
विशति दमघोषजेन गरमिद—
मुज्झितं रचय हरिचरणमवलम्बम् ॥
॥ ध्रुवपदमिदम् ॥

चल मलयवनमरुति दहति मम
हृदयमिदमसमशर[6]कदनमनुवारम् ।
अनुभवतु कति मधुरपिकनिकर—
मिदमपि विरहदवदहन सविकारम् ॥ २ ॥

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1. तरुणन ·········· मनोरथनीतम (पाठः कीटदष्टः)
2. ता··········लोभ । (पाठः कीटदष्टः)
3. नृषित (मूलपाठः)
4. किमिहि (मूलपाठः)
5. प्राणदान ············ कलय (पाठः कीटदष्टः)
6. हृदयमिदंमसमशर (मूलपाठः)

यदुजनन नलिनमिव तपन[1] हरिमवया
स्फुटतु मम हृदयसरसिजम्[2] ।
विरहरुजमनुभवति तदपि सखि
मानसं सततमिह किमुदयति बीजम् ॥ ३ ॥

इति मदनकदनमति[3] विधुरनृपनन्दिनी—
रुक्मिणीवचनसमुदायम् ।
भणति नारायणाभिधनृपतिशेखरे
हरिरवतु सुजनसमवायम् ॥ ४ ॥

अन्वेषयन्त्या मुरजित्प्रसादं
स्वयं यतस्त्वं पुरतो ममासि ।
अहो कृपालोर्यानिधेर्विधातु—
र्गिरा न मार्गो[4] मयि पक्षपातः ॥ २२ ॥

इति श्रीमच्छत्रवंशावतंसककंसारि[5]-चरणाम्बुज-मधुकर
नारायण-देवकृतौ रुक्मिणीपरिणये महाकाव्ये
दूतीसंभाषणं नाम चतुर्थः सर्गः ।

———

1. नलिनमिततपन (मूलपाठः)
2. हृदयसरसीजम (मूलपाठः)
3. मदनकदनसती । (मूलपाठः)
4. न मार्चो (मूलपाठः)
5. कंसारि (मूलपाठः)

पञ्चमः सर्गः

भीष्मकतनयामेनां विनयवचनामृतेन सा च दूतो ।
गतवत्यथ हरिसन्निधिं[1] जगाद वचनं मनोरमं यूनाम् ॥ २३ ॥

नवमः प्रबन्धः

(भैरवीरागेण गीयते)

सा नवाशनिपात[2]दुःसह विरहवेदनवातुला ।
घोर विषमिव दहति माधवमलयजद्रवमाकुला ॥ १ ॥
कुण्डनाभिध नगरमग म्सा[3]च नयनपथं गता ।
मम भवानिव कुसुमसायक सायकावलिसंगता ।
॥ ध्रुवपदमिदम् ॥

वहति मलयजमारुते विधुमण्डले नयनायनम् ।
याति निरवधि रोदि ते चि तमोहते[4] भवदाननम् ॥ २ ॥

तव तया सह सङ्गमभृशमसमशर[5] शर संचये ।
यततं[6] मम पुनरश्रमेण यशाऽसुरान्तक लोकये ॥ ३ ॥
भणति यदुपतिपादसरसिजमधुकर मञ्जभूपतौ[7] ।
कुरुत हरिचरणं तरों भव यादसांपति·सङ्गतौ[8] ॥ ४ ॥

सखीसमाजे भवदीयरूपं
विलिख्य भूमौ हृदये च बाला ।
जपन्त्यपि त्वामतिचित्रमेत—
दनङ्गतः कातरतामुपैति ॥ २४ ॥

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1. सनिधं । (मूलपाठः)
2. सा·········वशनिपात । (मूलपाठः)
3. नगरमगमंसा । (मूलपाठः)
4. रोदितीचि-त्ततोहते । (मूलपाठः)
5. भृशमशमशर । (मूलपाठः)
6. यतति । (मूलपाठः)
7. सरजिजमधु········· । (मूलपाठः कीटदष्टः)
8. संङ्गितौ । (मूलपाठः)

समं क्षौणीपालैर्मगधपतिमुख्यैरतितरां
निनादेनापूर्य्य गगनभुवनं दिक् च[1] सकलम् ।
प्रविष्टे चेदीनामथ परिवृते कुण्डिनपुरं
समानिन्ये दूतैर्हितनरपतीन् भीष्मकनृपः ॥ २५ ॥

शुशुभे नरवाहिनीशतै—
र्नगरं सागरवन्नदीशतैः ।
रुरुधे करिभिः परस्परं
मदमाघ्राय निषादिदुर्द्धरैः ॥ २६ ॥

खुरक्षत[2] महीतलोद्धूतरजोवितानैर्हयाः
क्षरन्मदपयोमहासरसि सौख्यमापुर्गजाः[3] ।
असंख्यपटमन्दिरैर्द्धवलितामवन्मेदिनी
लिलेह गगनाङ्गणं वसनवल्लिजिह्वा पुरी ॥ २७ ॥

अप्राप्य दैत्यमथनागमनप्रवृत्तिं
शोकान्तरैश्च दिवसान्तरिते[4] विवाहे ।
आहूय कञ्चन वयश्चतुरं द्विजातिं
दूतं विधाय निजगाद गदाग्रजाय ॥ २८ ॥

दशमः प्रबन्धः

(कर्णाटरागेण गीयते)

भुवनमनोहर तव गुणसागरपदभजनाय नितान्तम् ।
हृदयमिदं वलते मम मानद कुपितमनोजकृतान्तम् ॥ १ ॥

विप्र हे मम वचसा कथयेदम् ।

मुरजितमनु मम जीवनदो भव न कुरु परिश्रमखेदम् ।
॥ ध्रुवपदमिदम् ॥

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1. मुख्यर ········दिक् च । (मूलपाठः कीटदष्टः)
2. चन । (मूलपाठः कीटदष्टः)
3. सौख्यमापुर्जगाः । (मूलपाठः)
4. शोकान्तरै········रिते । (मूलपाठः)

यदपि भवन्तमुमापतिपङ्कं भव पुरुहूतपुरोगम् ।
विबुधकदम्बकमपि लभते नहि तदपि सहे न वियोगम् ।। २ ।।

प्रणतजनाखिलकामद केशव भवति[1] विलम्वं मेऽसहनम्[2] ।
जीवनमपि शिशुपालभयाकुलमेति यमं सुखहीनम् ।। ३ ।।

भणति मुदा नियुतत्रयमण्डलपतिनारायणभञ्जे ।
कुरुत मनो विबुधा बुधवत्सलहरिचरणारुणकञ्जे ।। ४ ।।

भक्तेति दीनेति भयाकुलेत्थं
कृपा मयि स्याद्यदि ते विशाला[3] ।
बहिश्चरन्तीं गिरिजार्च्चनार्थं
मां श्येनवत्स्वीकुरु नाथ गुप्तः ।। २६ ।।

इति श्रीभञ्जवंशावतंसकंसारिचरणाम्बुजमधुकर-
नारायणदेवकृतौ रुक्मिणीपरिणये महाकाव्ये
द्विजदूतो नाम पञ्चमः सर्गः ।

1. प्रणतजाखिलकामदकेश भवति । (मूलपाठः)
2. विलम्व······ । (पाठः कीटदष्टः)
3. ते·········ला । (पाठः कीटदष्टः)

षष्ठः सर्गः

अथ नृपतिसुतागिरं[1] गृहीत्वा
यदुपति पत्तनमेत्य संभ्रमेण ।
विरहविमनसं[2] ददर्श कृष्णं
तदनु मिथो निजगाद वाचिकं तत् ॥ ३० ॥

श्रुत्वोदन्तं प्रियायाः स तं विसृज्य द्विजं ततः ।
स्यन्दनं योजयामास दारुकेण हयोत्तमैः ॥ ३१ ॥

सम्पादितारुणित[3] धामनि पांशुलाभ्यः[4]
प्राचीमुखादुदितवत्यय शीतभानौ ।
दूते द्विजन्मनि विलम्बति राजपुत्रीं
का चद्विपन्नमनसां न्यगदद्वयस्या ॥ ३२ ॥

एकादशः प्रबन्धः

(गौरीरागेण गीयते)

मधुपवनेऽधिकमधुपविरावे ।
वहति मनोहरसुललितभावे[5]
सखि हे जीवनमवदयितासि मुरारे ॥ १ ॥
॥ ध्रुवपदमिदम् ॥

दिहशिखावति[6] दहति शरीरम् ।
कुरु हृदयं विपदि दृतिधारम्[7] ॥ २ ॥

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1. नृपसुतागिरं । (मूलपाठः)
2. विमनं । (मूलपाठः)
3. ....पादिवा । (कीटदष्टः)
4. पाशुलाभ्यः । (मूलपाठः)
5. वहति मनो .... । (पाठः कीटदष्टः)
6. विहशिखावति । (मूलपाठः)
7. दृषिधारम् । (मूलपाठः)

उदयति विपदजिरे द्विजराजे ।
सखि रचय स्थितिमालिसमाज ॥ ३ ॥

नारायणनृपभणितमुदारम् ।
वउदपुरनिखिलजनसुखसारम्[1] ॥ ४ ॥

न त्वामेष जहाति दीनसदयो मा कातरो भूयता—
मित्यालीवचनावसानसमये दूतं विलोक्यागतम् ।
शंसन्तं मधुसूदनस्य महतः शोकार्णवादुत्थिता
तस्माद्भूरितरं ददौ धनमियं विप्राय नम्राकृतिः ॥ ३३ ॥

पूर्वाङ्गमुद्वाहिकदेशकृत्यं[2]
प्रतीक्ष्यमाणे शिशुपालभूपे ।
कुलाङ्गनाभिः कुलदेवतायाः
पूजार्थमेषागमदम्बिकायाः ॥ ३४ ॥

अतिचिरमुपचारैः पूजयित्वा भवानीं
मुररिपुवपुवर्त्म प्रेक्ष्यमाणा कटाक्षैः ।
रथवरमधिरुह्याकस्मिकं चक्रपाणि—
र्निजपुरमनुनिन्ये रुक्मिणीं रुक्मवर्णाम् ॥ ३५ ॥

अनिमन्त्रितागतमुरारिदर्शना—
न्मगधाधिपेन भयशङ्कितात्मना[3] ।
परिरक्षणाय नृपनन्दिनीमनु—
प्रहितं महद्बलमधावद्द्रुतम्[4] ॥ ३६ ॥

द्वादशः प्रबन्धः

(दक्षिणश्रीरागेण गीयते)

जहि परिवारय मारय धाव
समापय तस्करमेतमरे ।

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1. वद‥‥सु...रं । (पाठः कीटदष्टः)
2. पूर्वाङ्गमुद्वाहकदे‥‥‥‥‥ । (पाठः कीटदष्टः)
3. भयशङ्कित चेतसा । (मूलपाठः)
4. नृप‥‥‥‥तम् । (पाठः कीटदष्टः)

हरति हि चेदिनां महीपतिमिति
निनदाकुलमासीदजिरे ॥ १ ॥
युयुधे तदा नृपसेनया ।
हरिरपि रुक्मिणी पुरोगमया[1] ।
॥ ध्रुवपदमिदम् ॥

निहितमहागजहयनरशोणित—
जनितनदीशतमयजनके ।
हरिशरसंगरविमुखमहीपति
विषमवपुः[2] स्थितशरशतके ॥ २ ॥

चकित सुरासुरनिकरच्युत
कुसुमसमाकुलधरणीतले ।
विशिखसमागम[3] जनितमहानल—
कवचलसद्वपुरतिविमले ॥ ३ ॥

सुरगणसद्गतिजलधिसुतापति
चरणसरोरुहमधुकरकृतिना[4] ।
भणितमिदं[5] रिपुकुलकमलाकुल—
विधुनारायणनरपतिना ॥ ४ ॥

कृत्वा भङ्गं भूभुजां शालकं[6] स्वं
वैरूप्येणाछिद्य केशान् बबन्ध ।
भ्रातृस्नेहादश्रुमुख्यां प्रियायां
कारुण्याब्धिस्तं स भूयो मुमोच ॥ ३७ ॥

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1. रुक्मिपुरगमया । (मूलपाठः)
2. महीपति······वपुः । (मूलपाठः कीटदष्टः)
3. विशि·········· । (मूलपाठः कीटदष्टः)
4. चरणसरो········· । (पाठः कीटदष्टः)
5. ·········दं । (मूलपाठः कीटदष्टः)
6. सालकं । (मूलपाठः)

तामानीय[1] हरिर्वसन्यदुपुरे वैदर्भिः चन्ता हरन्[2]
ज्ञातीनां पुरतो जगाद चरितं यत्कुण्डिने वर्त्तितम् ।
गान्धर्वेण करं निपीड्य विधिना रेमे तयाहर्निशं
सानन्दो रमयात्रनारसदृशं तत्प्राप्तये जातया ॥ ३८ ॥

श्रीकृष्णस्य गुणानुकीर्त्तनसुधापानायलोलात्मना
कंसारेरनुरूपचेष्टितमपि[3] त्यक्त्वा विवेकक्षयात् ।
धीरा काव्यमिदं मया यदकृतैतत्क्षम्यतां रुक्मिणी—
श्रीकृष्णप्रणयप्रबन्धचरितं नारायणोर्वीभृता[4] ॥ ३९ ॥

स्वं स्वभावमपहातुमक्षमा[5]
दोषयन्ति गुणमप्यहो जनाः[6] ।
मत्कृतौ पुनरसारसारतां
शोधयन्तु सुधियो गुणग्रहाः ॥ ४० ॥

इति श्रीमत्क्षत्रवंशावतंसकंसारिचरणाम्बुजमधुकर—
नारायणदेवकृतौ रुक्मिणीपरिणये महाकाव्ये
विवाहो नाम षष्ठः सर्गः ।

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1. तमानीय । (मूलपाठः)
2. हरिर्व..........हरन् । (पाठः कीटदष्टः)
3. कंसारेरनु रूपयोष्टितमपि (पाठः कीटदष्टः)
4. नारायणवीभृता । (मूलपाठः)
5. स्वभावमहान्तमक्षमा । (मूलपाठः)
6. गुणमत्यहो.........(कीटदष्टः)

रागसूची

रागनाम	प्रबन्धसंख्या	पत्रम्
कर्णाट	१०	१३
कामोदो	२	३
गुर्जरी	४, ८	५,१०
गौरी	११	१५
दक्षिणश्री	१२	१६
देशाख्य	३	४
भैरवी	५	१२
वराड़ी	६	७
वसन्त	७	६
मालव	५	६
मालवगौड़ा	१	२

प्रबन्धानुक्रमणिका

श्लोकानुक्रमणिका

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